

# BUTTONS A MODISH TRIMMING

## A TIMELY WORD TO THE WISE

They Have a Definite Decorative Value When Used in Groups—Chestnut Is Artistic Combined with White and Mauve—Wings Are Placed at Right Angles.

**B**UTTONS as trimmings seem destined to be always more or less modish. Even during a season like the present, when many frocks and coats close invisibly, a place is found for a cluster or a row of the flat, oblong or circular-shaped small objects which years ago were enrolled among garnishings and which the average designer appears never to tire of using in that way.

A group of buttons arranged in a pyramid trims the broad belt of a tulle gabardine, the page cape wrap of which is held on by self-straps crossed a few inches above the waist in front and hooked invisibly at its sides.

Clusters of three oblong buttons

of which falls a two-tiered tunic in cloth. It starts as an untrimmed bodice finished at its rounded neck with a twisted satin band over which flares the pleated white tulle collar veiling the tops of tight-fitting set-in sleeves.

At the waist the bodice blouses very slightly over a brown satin girdle embroidered in the mauve tone of the violets in a flowered toque.

As though depressed by their own weight, long overskirts show a tendency to cling rather closely to the skirts which they so nearly cover.

The overskirt of a rose-colored cloth tailored suit falls so flatly against the back of the skirt that it seems to be held there by weights in

with it is also worn a wing-trimmed hat.

In both instances the wings are placed on the hat in pairs set at right angles to each other. There is nothing momentous in the appearance of these small, short and point-tipped pairs of wings. They are merely setting themselves up as rivals of flowers. They are undeniably smart when perched on high-crowned and narrow-brimmed walking hats or at the top and at back of plate shapes which have no crowns.

A broadly turned-over white lined collar is widely hemmed to correspond with the finishing of a knee overskirt in plain white serge, which stands conspicuously away from a striped narrow skirt. Soutache also embroiders the jacket of the magpie costume in taffeta and cloth illustrated.

The jacket in white broadcloth has elaborately braided fronts which, crossing at the bust, disappear under the short straight-cut sides at the waist line and fasten invisibly at the back. Straight sleeves, applied to exceedingly low dropped shoulders, are elaborately braided below the elbow, and standing upward about the throat from the button defined neck opening is a soutache embroidered narrow collar.

Wide scallops edge the ankle length overskirt in black taffeta, the fulness of which is held in the front by a double row of shirrings. A wing-trimmed black and white flower toque continues the color scheme of a costume as smart as it is unusual.

Tucked Tunic Eccentric.

Eccentric to a degree is the tunic of a blue serge frock, which, finely-tucked throughout its entire length, starts as a very deep pointed topped girdle, adjusted over a rather closely-fitted blouse, the tight sleeves of

shoulders, is shirred into a second frilling, which, instead of standing, falls down, with a black band separating the two frills. Unusual as is this cape, it is nevertheless a useful wrap.

Roman Stripe Fad Wanes.

The craze for Roman striped fabrics shows signs of waning, but when they have been discarded as trimming they will undoubtedly continue to be used for cape and coat linings as well as for certain accessories, such as the waistcoat, the deep, low-set girdles, the Norman collars and the little wristbags. To take the place of the multi-colored stripes a distinct inclination is manifested for white stripes on either black or navy ground, or black stripes on a white surface. Such effects combined with plain colors are wonderfully smart.

Parasol gowns are the latest things to come forward as candidates for summer approval. The idea is that the fabric of the gown must be matched in that of the parasol, and, as nearly as possible, that the arrangement of the material of the parasol frame must bear some relation to the drapery of the accompanying frock.

Design of Parasol Like Gown.

There are, accordingly, parasols with puffed tiers resembling the paniers of the Dolly Varden type of gown; parasols with a succession of flounces intended to reflect the flounced dress of the 1830 period; also parasols with ruffled borders, with fringed edges, with ostrich bands defining the hem. In fact, the fabric and the trimming of the parasols are as numerous as the shapes; another way of saying that the variety is unlimited.

Hats and parasols also match in many instances. And certain of the French dressmakers have decreed that the ribbon trimming the hat shall find its complement in the belt of the lingerie dress.

## Proper Luggage

To Have Space Without Many Pieces Requires Careful Planning.

**W**HEN travelling, the question of luggage is of importance, for to travel with little luggage and still have all that is needed requires careful planning. Sketched here is an excellent week-end suitcase. It is 22 inches long, and is made of black enamel duck, a material which the motor has brought into fashion. There is a tray of good size, with straps on each side to keep the articles in place. This one is nicely lined with crash, but if desired may be lined in any color of cretonne. It is strongly riveted at each corner and is fastened with good brass locks. Price, \$8.75.

New Steamer Trunk.

An excellent steamer trunk is 45 inches long and 44 inches wide. For a week-end visit when more than a suitcase is required trunks of this character will be found serviceable. The two bottom drawers are set aside for hats, and the other three drawers can be used for lingerie, etc. A steel rod, on which there are six hangers, pulls out on each side. When not in use, the rod is pushed back and folds across the front, keeping the dresses in place. This trunk is well made. Price, \$25.

Useful Travelling Case.

Sketched on this page is a very compact travelling case. It is 20 inches long and is made of crepe seal. The inside is nicely lined with purple moire, fitted with eleven pieces of French ivory. Small pockets placed on each end of the bag and a larger one in the cover are excellent for packing away small articles. This case comes with different colored moire linings and has strong English locks. Price, \$25.

Folding Muslin Rolls.

The same shop is selling some music rolls of seal grain, lined with black moire and having a pocket in which the music may be slipped. These may be folded once or twice as desired, and when compact are the size of a large envelope. Price, \$4.50.

Morocco Vanity Cases.

The small imported vanity cases of morocco leather have been so popular that it has been difficult for the shops to keep a sufficient supply on hand. Consequently, one enterprising shop has had them made in this country for half the price of the former imported ones. One of Alice blue morocco leather, lined with blue moire, is fitted with change purse, comb, pencil, pow-

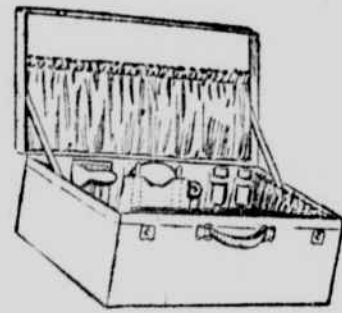


CASE OF ENAMELLED DUCK.

der box and lip stick, all of which are brass-topped. Price, \$3.95.

Fitted Toilet Cases.

Folded toilet cases are the thing to use when travelling, as they can be slipped into the suitcase without any trouble. One of good style is fitted with the necessary articles of French



WELL-ARRANGED CASE.

Ivory, such as tooth brush, mirror and comb and brush. This case is lined with gray moire and is well made. Price, \$10.50.

Tan Linen Dress.

A dress that is smart is of tan linen. The waist is cut in raglan style, with a standing collar and turn-back cuffs of white organdie. The skirt has a false tuck half way down, making it look like an overskirt. A wide belt of the material joins the waist and skirt. The waist is fastened in front by two pearl buttons.

Pale Pink Linen and Pale Pink Batiste.

Sketched on this page is an attractive linen dress. The waist is raglan and the bottoms of the sleeves are finished by cuffs of batiste and net. A standing collar and vestee of handkerchief linen is fastened down the front by pearl buttons. On each side of the



PINK BATISTE AND LINEN.

vestee is a hemstitched strap of white net.

The skirt, made with a yoke, is plain in front, while the back has a box pleat, enabling the wearer to walk with ease. A wide belt of the material joins the waist and skirt. The waist is fastened with three buttons, continuing on the yoke of the skirt. Price, \$22.50.

Tennis Dress of Linen.

Another linen dress is in a lovely shade of purple, made in a simple way suitable for tennis. The waist is plain except for a standing collar of white organdie and is finished at the neck by a little black bow. The three-quarter kimono sleeves have open cuffs, giving room for moving the elbow in playing tennis.

The skirt has a long tunic of material, with small pockets on each side finished by a pearl button. A wide purple belt trims the dress, which is closed in front. Price, \$15.50.

## Do You Know?

That by combining one or two little 25-cent linen handkerchiefs with the dainty colored borders with not more than a yard and a half of the plain white linen one can make the smartest of blouses? Or even by using a handsome all white linen handkerchief for collar and cuffs a beautiful blouse can be evolved. These sheer blouses do not need much trimming beside hand tucks, but if any trimming is used it must be dainty. One can easily get this effect by using handkerchiefs.

## Scalloped Petticoat.

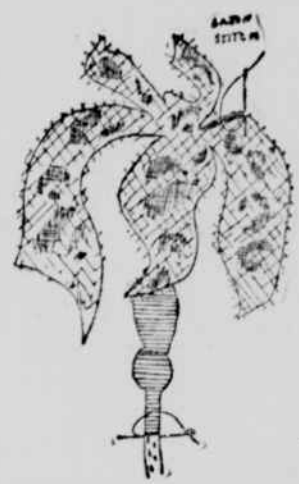
Embroidered in Iris Design, It Lends Right Touch to Frock.

**T**HE woman who wishes to be well dressed is aware of the fact that the way in which the bottom of a petticoat is finished may add to or detract from the general effect of a summer frock.

The petticoat illustrated belongs to a set embroidered in Iris design. The material used is a good quality of nainsook. For a petticoat 39 inches long a four-gore model requires 2 3/4 yards of material 40 inches wide.

A "four-gore" petticoat has a front gore, two side gores and a wide back gore. A placket in the centre of the back gore tends to take out some of the material, which otherwise would form a pleat or shirring.

The front gore measures 20 inches at the bottom and 10 inches at the belt. The side gores measure 13 1/2 inches at the bottom and 6 inches at the belt. The back gore measures 30



FLOWER IN DETAIL.

coat measures 2 1/2-12 yards around the bottom. It can be made larger or smaller by adding or subtracting a scallop, which would make a difference of 11 inches. The deep indentures between the scallops tend to add greater width without adding more material.

Design Embroidered on Lace. The embroidering of the flowers



SCALLOP IN IRIS DESIGN.

inches at the bottom and 8 inches at the belt, when finished.

Scallop Eleven Inches Wide.

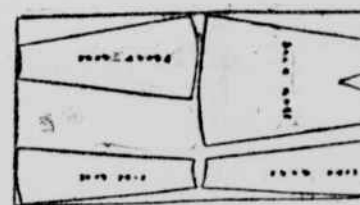
An entire scallop, consisting of all the smaller scallops and the Iris design, measures 11 inches in width. From the top of the Iris to the bottom edge of the centre scallop, within the whole scallop, measures 6 1/4 inches.

There are seven large scallops around the bottom of the petticoat,

offers an opportunity to utilize some scraps of lace, either edging, insertion or all-over, but all of one kind. It requires 1 1/4 yards of lace or insertion 3 inches wide, or 1-6 of a yard of all-over 18 inches wide.

Directions for Making.

The lace is placed over the flower design and basted around the outline. It is then embroidered on to the goods by means of the narrow satin stitch, as shown in the sketch. Afterward, the rough protruding threads are clipped quite close to the embroidery and the material under the lace within



the flower design is cut away on the wrong side. This leaves a most effective lace flower.

The rest of the stems and leaves are embroidered in satin stitch. If desired, the whole flower may be embroidered in whole satin instead of inserting the lace.

The scallops are made with the buttonhole-stitch, as illustrated. Mercerized thread No. 25 should be used.

FIVE-GORED PETTICOAT.

each scallop containing two flowers and the entwined leaves. The petti-

BOX-PLEATED TUNIC JOINED TO YOKE.

catch up the shaped ruffle at the back of the bolero and the embroidered lace frills filling the open wrists of the sleeves of a black satin charmeuse semi-tailored suit.

On the gray drap Altesse illustrated a row of small, round black satin buttons defines the lower edge of narrow, short revers turning backward from the fronts of a bust-crossed bodice, which fastens invisibly at the point of the neck and at the waistline.

Under a narrow belt, a hip-long double-tier overskirt, starting in gathers chiefly placed at back and sides, breaks the line of a plain skirt. The doubly-stitched edges of this tunic, the belt, the bodice fronts and the turned-back cuffs of the half-long sleeves present a marked contrast to the blind-finished edges of the skirt and lapels.

Oddly at variance with the omnipresent wide-spreading organdie frills on so many of the newest costumes is the lace collar on this gown. Of extremely modest proportions, it holds itself upright against the neck's nape and behind the ear lobes turns back into sharp points. This behavior on the part of the modest little neck-finisher leaves bare an expanse of throat to be broken by the pendant-supporting black velvet ribbon, just now the favorite minor accessory of the girl's wardrobe.

Chestnut Harmonizes with Brown. Chestnut, that softest of shades, appears again and again among summer semi-tailored costumes. The reason is that its brown blends perfectly with the verging toward any of the golden brown tones.

Moreover, it goes well with white and mauve, if those contrasts are as cleverly placed as they are in a costume over the brown charmeuse skirt

the hem. At the front centre, however, it stands out slightly, and about the hips it is held down by the deeply pointed fronts of a black and white satin waistcoat filling the cut-away portion of a jacket. This coat, fastening blindly, has rows of buttons on its lapels and its cuffs.

Stitched Edges Sole Trimming.

Not so much as a single black button is on a second model, shown in blue serge, the three-quarter long tunic of which starts in box-pleats from the deep yoke of a blouse which has cut-in-one rather long sleeves and a moderately wide sailor collar. Like the model in drap Altesse, this costume has doubly-stitched edges, and

which are tucked from half way above the elbow to the wrist. The tunic fits smoothly about the hips, but gradually flares as it travels midway to the knees at the front and sides and to the knees at the back.

An odd detail of this frock is a high, flaring collar in white batiste attached to a white batiste shoulder yoke, which buttons to the point of the tucked girdle. Between the yoke and the collar a black satin tie encircles the neck and bows beneath the chin.

Undeniably queer is a black taffeta wrap that, starting in a forty-inch flounce, pleated frill headed, is attached to a bust-line deep fitted yoke. A high standing collar, covering the

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